

JOHN SLOAN

Nº 355 DALLAS' ARTISTIC BANJOIST.

# Levanto

COMPOSED AND  
ARRANGED AS A

## Polka,

# BANJO SOLO,

WITH

Banjo & Piano Accompaniments,

BY

## PARKE HUNTER.

Copyright

PRICE 4/-

LONDON  
J. E. DALLAS  
415, STRAND, W.C. NOTE

CHANGE OF ADDRESS,  
202, HIGH HOLBORN, W.C.  
(Opposite British Museum Tube Station),  
JOHN E. DALLAS & SONS.

# LEVANTO POLKA.

SOLO  
BANJO.

F. PAROLETTI.

Arr: by PARKE HUNTER.

4th to D

Intro.

Polka.

Intro.

Polka.

5.P.B. 3.P. 2PB

2PB

8.P. 7.B. 2PB

5.P.B. 3.P.

Trio.

1st p 2nd f

5P 2B

INTERLUDE

5.P.B. 3.P. 1. 2.FINALE 7P

JOHN SCOWEN

# LEWANTO

2nd  
Banjo.

Polka,

Intro: Polka.

*f* *mf*

2PB 2B

*f* *f* *f*

2PB

*f*

*mf*

Trio.

*f* *p* 2nd time *f*

2B

1. 2. INTERLUDE

*f*

*mf*

1. 2. FINALE

DALLAS' MANDOLINIST. N<sup>o</sup> 30.

LEVANTO, Polka,

F. PAROLETTI.

INTRO:

PIANO.

INTRO:

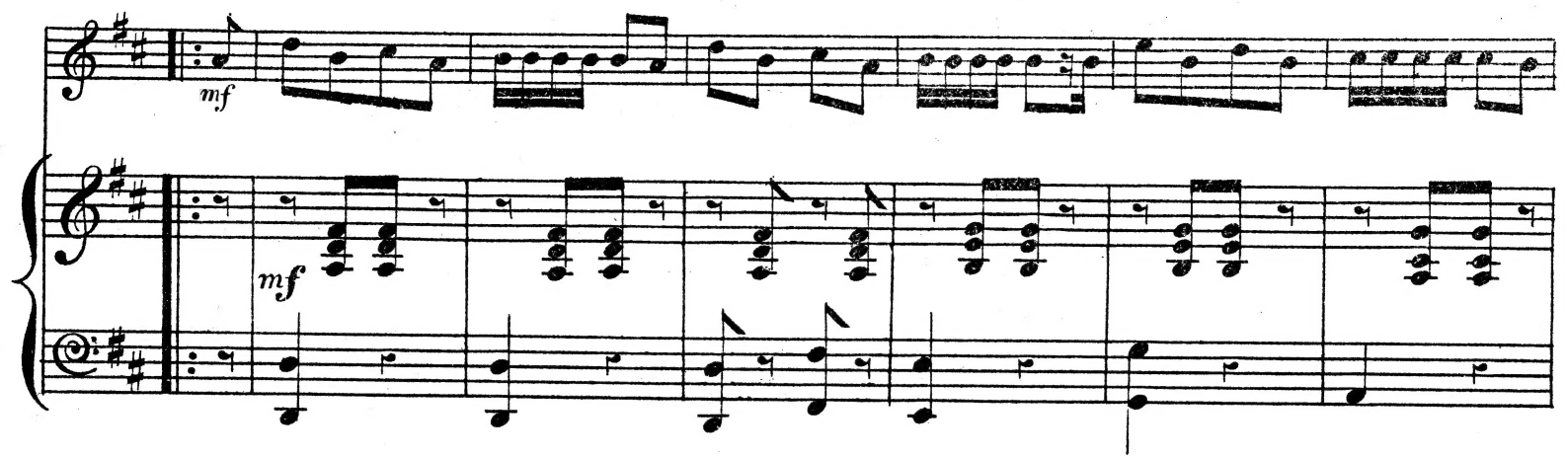
PIANO.

POLKA.

POLKA.

POLKA.

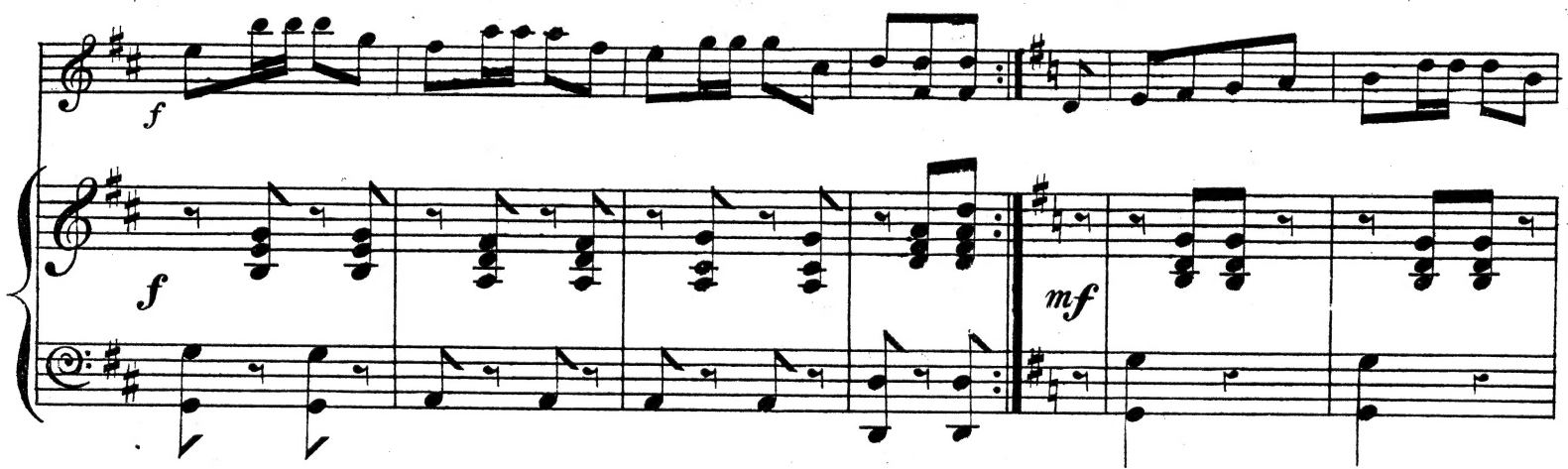
POLKA.



The first system of musical notation consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The melodic line begins with a *mf* dynamic marking and features a series of eighth and sixteenth notes. The piano accompaniment also starts with a *mf* dynamic and consists of chords in the right hand and single notes in the left hand.



The second system continues the musical piece. The melodic line shows some sixteenth-note runs. The piano accompaniment maintains a steady pattern of chords and single notes. There is a slight crescendo indicated by a hairpin symbol over the final measures of the system.



The third system features a change in dynamics. The melodic line starts with a *f* (forte) dynamic. The piano accompaniment also begins with a *f* dynamic. In the middle of the system, there is a key signature change to one sharp (F#) and a dynamic change to *mf* (mezzo-forte) for both the melody and the piano accompaniment.



The fourth system continues the piece in the new key signature of one sharp (F#). The melodic line and piano accompaniment maintain their respective rhythmic patterns. The piano accompaniment consists of chords in the right hand and single notes in the left hand.





The first system of musical notation consists of a single melodic line on a treble clef staff and a grand staff (treble and bass clefs) for piano accompaniment. The key signature has one sharp (F#). The piano part features a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano).



The second system of musical notation begins with the section title **TRIO.** above the first staff. The first staff has a dynamic marking of *1st: p 2nd: f*. The piano part is marked *Legato.* and *p*. The system includes a repeat sign and first/second endings.



The third system of musical notation continues the melodic and piano parts. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble.



The fourth system of musical notation concludes the piece. It features first and second endings for the melodic line, marked with *1.* and *2.* The piano part ends with a final chord marked *f*.

**INTERLUDE**

The first system of musical notation for the Interlude. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The melodic line begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes. The piano accompaniment also starts with a forte (*f*) dynamic and provides a harmonic foundation with chords and moving lines. A repeat sign is present in the middle of the system.

The second system of musical notation for the Interlude. It continues the melodic and piano parts from the first system. The melodic line shows some rhythmic variation with eighth and sixteenth notes. The piano accompaniment continues with a steady harmonic support.

The third system of musical notation for the Interlude. The melodic line includes a dynamic shift from forte (*f*) to piano (*p*). The piano accompaniment also shows a dynamic shift from forte (*f*) to piano (*p*). The system concludes with a repeat sign.

The fourth system of musical notation for the Interlude. It begins with a first ending bracket labeled "1." and a second ending bracket labeled "2.". The word **FINALE** is written below the first ending. The word *cres* (crescendo) is written below the second ending. The system concludes with a repeat sign.

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